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radius touching B D as shown by arc, shift to A, Fig. 1, and intersect at V, then V and M show bevels for upper and lower ends of wreath respectively. V W equals V; extend to cut W, Fig. 1, and W, Fig. 2 is set one half width of rail away from S V. Now, put in curves, which will be readily understood, as O Q, O R, Fig. 1, are the focal radii to get points for pins for smaller curve, and O L, O K the focal radii for large curve pins.

Correspondence.

WE invite communications from our readers in matters connected with the trades we represent. Be brief, courteous, and to the point.

Editor of the Wood-Worker:

SOME time ago I sent a query to the WOOD-WORKER asking if any one of its readers had been able to execute a wreath as laid down in Plate 10 of Mr. Gould's book, the "American Stairbuilder's Guide." Answer No. 43 in August number of the WOOD-WORKER has opened the way for exposing the utter worthlessness of the book. I send you by this mail a drawing of the correct solution of the problem Mr. Gould has so befogged in his book. I look upon the "American Stairbuilder's Guide" as a cruel imposition on the novice into whose hands it might fall, and I rejoice to know that there is a means of showing up this humbug work through the columns of the WOOD-WORKER, and thus prevent many young workmen from being victimized through the errors that abound all through the work. I find that, with the single exception of Plate 2, and where the elevation tangents have the same pitch, not one of the elliptical curves are correct, and so great is the variation that at Plates 3 and 5 the centres, *c* of Fig. 3, should be respectively $3\frac{1}{2}$ and 4 inches (!) removed toward the assumed focal points 3. But this error of putting in the curves might be passed over, as it would not entail a loss of labor on the wreaths, other things being correct; the more serious error, however, of taking the wrong bevels, which would entail a great loss of labor and material, cannot be so easily condoned. On Plate 21 a wrong bevel is given for Fig. 3, so also at Plates 22 and 29, and the false bevels given are of such a nature as to lead to disappointment, confusion, and loss. Let any stairbuilder examine Plate 14, where the bevel is given correctly, and compare it with Plate 21, Fig. 3; in both cases the conditions are the same, yet the methods for the bevels are very different. Can both be right? Now, in order for any one having this book to prove whether or not what I have said is true, let him use the blocks as advised in the book in question, fit to the plan and cut to the pitch of tangents, and he will soon discover the "rottenness in

Denmark." In conclusion, if "Bevel" will execute a wreath according to my drawing on Plate 82 of present number, which is suitable to the conditions of Plate 10 of Mr. Gould's work, he will have no trouble in arriving at a satisfactory result.

When a true method is adopted in determining lines for hand-railing, but little trouble arises, but there are so many "quack" works on the art afloat in the country that the young mechanic is liable to be deceived and discouraged at every turn. It was not "Bevel's" dulness to comprehend that caused his failure, but the false teaching and empiricism of the author of "Gould's American Stairbuilder's Guide."

W. H. COOKEN.

ORILLIA, ONT., Aug. 30, 1879.

Editor of the Wood-Worker:

I BECAME so befogged in the early chapters on the "Sectorian System of Hand-Railing," that I got disgusted with myself and the system, and finally gave it up. Have many of your subscribers mastered the method; if so, I would like to know? I was very much interested in Mr. Riddell's "Lessons on Projection," but there are some things in them that I do not understand. On page 140 there is a method described by him for getting out wreath-pieces, but I utterly failed to discover how the upper end is connected with the rise, and also to find the long diameter. I failed also to find where the angle of long diameter is located. Neither can I see how the short diameter is obtained, or how the angles from lower end to top of rail are described. While I would be glad to have these "points" fully explained, I acknowledge I have no claims either on you or Mr. Riddell to furnish me or other subscribers with brains. It seems to me that possibly Mr. Riddell has supposed the reader to have some knowledge of the subject in question, or that his lessons are so simple that but little explanation is thought necessary. I have copied, cut, and folded the lesson referred to, as directed, but still fail to thoroughly comprehend. If not asking too much, will you kindly give "more light" on the subject?

P. S.

FULTON, N. Y., Oct. 6, 1879.

Intercommunication.

THIS department is intended to furnish, for the benefit of all our readers, practical information regarding the art of manipulating wood by hand or machinery, and we trust that every reader of our paper will make the fullest use of it, both in asking and answering. All persons possessing additional or more correct information than that which is given relating to the queries published, are cordially invited to forward it to us for publication. All questions will be numbered, and in replying it will be absolutely necessary, in order to secure due insertion, that the NUMBER and TITLE of the question answered should be given; and in sending questions, the title of key-words of the question should be placed at the head of the paper. Correspondents should in all cases send their addresses, not necessa-

rily for publication, but for future reference. We also request that all questions or answers be written on separate slips of paper, and addressed to the Editor. Notes of practical interest will be welcome at all times. When drawings are sent to illustrate answers to questions, or for full pages, they should be on separate slips, and should be drawn in ink on clean, white paper. Short questions, requiring short answers, may be asked and answered through the agency of postal cards.

When answers to questions are wanted by mail, the querist must send a stamp for return postage.

Queries.

85. STAIN.—Will some one inform me through your columns, how I can stain the inside of drawers satinwood?—MOLOCK.

86. OLD FURNITURE.—I have some old mahogany furniture that requires repairing, and I wish to do the work myself, being pretty skilful with tools. How can I make the new work "match" with the old?—AMATEUR.

87. CARVER'S SQUEEZING WAX.—Please explain what is meant by the phrase "Carver's Squeezing Wax," as I would like much to know, and also the purpose for which it is used.—YOUNG CARVER.

88. MAHOGANY SIDBOARD.—I desire to renovate an old mahogany sideboard; how should I go about it?—YOURS TRULY.

89. VENEERS.—I have been informed that veneers can be dyed through and through; is this so? If so, will you or some fellow-reader explain the process to—CURIOSITY?

90. PICTURE-FRAMES.—I have never yet seen any large picture-frames made of thin metallic substances. Is there any reason why they should not be made of some thin metal? I am sure they would be lighter to handle and would hang with greater security than the great clumsy things that adorn—or disfigure, perchance—our walls.—ART.

91. GLUE.—How can I prevent glue from cracking?—GOUGE.

92. AILANTHUS.—I have seen it laid down somewhere that ailanthus made good wood for cabinet-work and house-finishing; can you refer me to the work or give me a synopsis of it?—MURRAY.

93. PIANO.—Of what materials are pianos made, and would it be possible for a skilful amateur to construct one?—HOPEFUL.

94. SUN-TRACINGS.—Will you or some reader publish the recipe for making sun-tracings? Our architects in the West, and those who understand the process, keep it a profound secret.—YOUNG DRAUGHTSMAN.

95. CANE.—What is the meaning of the term "Caul warm or cold"?—Z. F. J.

APPRENTICE, of Boston, is informed that "Hints on Estimating" is a small pamphlet, price six cents.

Answers.

We wish it distinctly understood, that we do not hold ourselves responsible for the accuracy or reliability of answers furnished to this department by our correspondents.

We cordially invite our readers to take an active part in this department, as we are confident that much good can be accomplished by a free interchange of ideas and opinions in regard to subjects connected with the art of wood-working.

Many persons are afraid to write to a public journal because of their lack of literary attainments; to such we would say: Give us your ideas in such language as you can command, and leave the rest to us. It is ideas and opinions we want, such as may be of use to the workman or amateur. Answers should be sent to this office on or before the fifteenth of each month, to insure insertion in the next issue.

72. DRAWINGS.—If J. P. R. will get a copy of "Warren's Drafting Instruments and their Operations," price \$1.25, he will find it contains all the information he asks for.—SCALE.

44. SAW.—To take the buckles out of a saw, lay it on a hard level surface—the end of a piece of hard timber is best—then take a bar of lead or a sheet of brass or copper, or any other soft metal, or even a tough piece of wood, say half an inch thick, and lay it on the saw over the buckle. Then with a heavy hammer, strike a blow sufficiently heavy enough to straighten the saw under it. By a little practice and experience all the kinks and buckles can be taken clean out. Never strike a saw with the face of a hammer, or it will stretch the blade and make a "kink" in it where it is not required.—W. H. CLINE.

81. POLISHING.—After staining, size over with varnish or polish; for mahogany, walnut, and similar woods, finish the surface with No. 0 sandpaper; oil with linseed-oil, colored red with alkanet-root; let them stand for a time until the oil has thoroughly soaked in, then proceed to fill in the pores with the following composition: Plaster of Paris, three parts; tallow, one; and a little red polish (ordinary polish colored with dragon's blood). Work the whole until it is thoroughly mixed and becomes a crumbly mass. Rub well into the wood with a piece of rag, clear off all the superfluous filling-in, and the surface is ready to body-in and polish.

82. STAINED WORK.—Scrape all the varnish, etc., off till you come to the wood, then stain and varnish again. The best tool for scraping is one which is made for the purpose; but if you don't possess a scraper, and cannot get one, a plane-iron would be about the best substitute. Finish with sandpaper. Vandyke brown makes a very good dark oak stain ground and mixed with a little beer. Put this on evenly with a brush, and when dry varnish.

83. BLACK AND GOLD FRAMES.—The black or black and gold frames are French polished. This must be done once, having a good surface, either on veneer or on hardwood frames. First remove all old gilt, dirt, etc., paper well with sandpaper until a

smooth surface be obtained ; then boil one half pound logwood chips in water for one hour, brush this liquor over while hot, and when dry give another coat ; then brush over the frame with the following liquor : one half ounce green copperas in half pint hot water, stirring with a stick. When dry, paper smooth, using very old or the very finest sandpaper. Now procure say one pound black japan, pour a small quantity in a cup, and thin with turps until of the consistency of paint. Brush this carefully over the frame, using a clean fine hair paint-brush. When dry, give another coat. The frame should be varnished in a warm room free from dust. When set, the frame will have a handsome appearance, and will not chip. If a gold line be preferred inside, when the frame has had one coat remove carefully with sandpaper any japan that has run on the part to be gilt, then varnish carefully all other parts, but avoid letting any particle of the japan run on the part to be gilt. When dry, procure a small quantity, say half gill, of best japanners' gold-size, warm the size by standing the bottle in warm water, pour a little of the gold-size in a saucer, and with a camel's-hair brush go very carefully over the part to be gilt ; place the frame aside for two or three hours, lay a sheet of gold-leaf on a cushion, cut the gold in strips with a blunt knife, take up a strip of gold on the tip, lay it evenly on the gold-sized line until the whole is covered, then press gently the gold-leaf with a pad of the best cotton-wool ; when quite dry, say after forty-eight hours, procure a sheet of fine tissue-paper, wrap it round a paper-knife, and gently burnish the gold by rubbing carefully backward and forward ; should the gold in any place be rubbed off, touch with gold-size, add a piece of gold-leaf, and when wet, burnish carefully. Those who care not to take the trouble may use the gold-bronze powder, put on with a brush, using best copal varnish one part, and turps one part.

We invite answers to the following Queries for our December number. If not answered before we go to press with the December number (24th of November) we shall "drop" them, as we begin the new volume in January, 1880, with a fresh series of Questions :

39. Cupboard.
45. Planes.
63. Statuary.
72. Drawings.
73. Flower-Stand.
74. Window-Garden.
75. Fruit and Cigar Stand.
77. Spring and Plumb Bevel.
78. Dimensions.

WOOD POLISH.—If it is desired to retain the natural color of the wood, the carving may be simply oiled with linseed oil, or if a higher polish is wanted, use white hard varnish with a camel's-hair brush in a warm room. This is a very durable varnish.

Drawings for the Million.

Owing to the complete clearing out of some of the packages previously advertised, we have been obliged to reduce the number to eight. We have also reduced the price of the set of eight packages to FIVE DOLLARS, thus placing within the reach of every enterprising, go-ahead carpenter, builder or architect an opportunity of obtaining an encyclopædia of building and architectural information that could not be secured in any other form for twice the amount.

Our stock of these DRAWINGS is limited, and we advise those desiring a full set to send in orders at once. In order to give all our readers a chance to secure complete sets, we will, on the receipt of one dollar, send any one package to their address, and hold the remaining seven for one month, which, upon the receipt of four dollars more any time during the month, will be forwarded to the person sending. Those wishing to take advantage of this offer, will mention the fact when sending for the one or more packages.

Each package will contain over two hundred designs, with all the necessary explanations and descriptions ; also, a valuable amount of building information, consisting of tables, rules, recipes, price-lists, etc., etc. Four of these packages bound together will make a very useful work of reference for the architect, builder, carpenter, joiner, or any one connected with the building trades :

Two packages will be sent to one address for.....	\$1 75
Four packages for.....	3 00
Or the whole eight packages for.....	5 00

Package No. 1 contains 51 plans and elevations for cottages, villas, barns, stables, and railway stations ; also, 5 plans and elevations of churches ; and 115 detail drawings of scroll-work, windows, bay-windows, gables, verandas, side finish, newel-posts, shipwork, general house details, bay-window frames, frieze cornices, balustrades, oriel window, fences, gates, vestibule and front door, open timber roofs, etc., etc. Price \$1.

Package No. 2 contains 72 elevations and plans of cottages, city houses, banks, villas, and country houses ; also plan and elevation of schoolhouse, and 125 detail drawings of desks, counters, doors, door finish, piazzas, gables, dormers, wainscoting, chimney-cases, ceilings, front gables, porches, verandas, timber roofs, crests, towers, vanes, stairs, mantels, balusters, newels, grilles, cornices, gateways, railing, etc., etc.

This is an excellent package. Price \$1.

Package No. 3 contains 38 plans and elevations of cottages, villas, and country houses ; 3 plans and elevations of churches ; and 135 detail drawings of fences, doors, windows, stairs, mantels, verandas, porches, stoops, carved work, gates, summer-house, newel-posts, balusters, wrought-iron work, chimney-tops, gables, examples of furniture, finials, bay-windows, dormers, hoods, arches, oriels, truncated gables, turned work, cornices, church furniture, counters, etc., etc.

Besides the above illustrative and necessary descriptive and explanatory matter, this package contains a series of illustrated papers on the use of the steel square. This package is an excellent one for carpenters and joiners who do work in the country towns, as the details are numerous and easily understood. Price \$1.

Package No. 4 contains 44 plans and elevations of cottages and villas ; 164 detail drawings of roofs, mantels, windows, doors, balconies, verandas, stairs, newels, piazzas, vanes, dormers, pews, church finish, chimneys, brickwork, porches, cornices, pinnacles, brick arches, etc., etc. There are also five plans and elevations of churches, with all the necessary details drawn to scale ; also, a railway depot, plans, elevations, and details.

This is perhaps the most useful package in the whole series for the general workman. Price \$1.

Package No. 5, besides containing 60 plans and elevations of various kinds of cottages and other dwellings, has also 123 detailed drawings of miscellaneous designs of a useful character ; also 3 plans and elevations for a stable ; a tenement-house, and 41 cuts illustrating saw-filing in all its branches.

This package also contains a series of papers on saw-filing that cannot fail to be useful to the operative mechanic. Price \$1.

Package No. 6 contains 78 plans and elevations of building ; 36 designs for centre-pieces, cornices, and other plasterwork ; 2 churches, stable with all the necessary drawings, and the usual amount of detail drawings ; also 7 cuts illustrative of saw-filing, including all necessary descriptive and explanatory matter. Price \$1.

Package No. 7 contains over 30 elevations and plans of handsome cottages ; 3 for churches, one a frame showing all the details and framework ; also three stables, a town bank with details of interior finish, showing desks, counters, screens, teller's office, etc., etc. This package also contains 30 illustrations on hand-railing with all necessary text, and the usual amount of detail drawing.

An excellent package. Price \$1.